

"ENGLUND IN ENGLAND" OR WAS I READY FOR..... **FREDDY?**

PSA & PALACE PICTURES KINDLY INVITED "FANTASYNOPSIS" TO A PRESS CONFERENCE HELD BY ROBERT ENGLUND ON A RECENT VISIT TO LONDON TO PROMOTE "A NIGHTMARE ON ELM STREET 4 - THE DREAM MASTER".

WE GOT IT ALL ON TAPE, SO HERE IT IS.....

RE: If anyone has any questions about any of the NIGHTMARE films, 1, 2, 3, 4 or the upcoming PART 5 - I'm here to answer anything? I'd just like to say now, that with PART 4, some of the purists have criticised us for backing away on the gore and violence, other people have criticised us for the gore and violence. We seem to have taken a new tack, that seems to me to be a logical conclusion to exploit the effects as a means of showing the dreamscape and the nightmare - which obviously the films are about. And now we've taken a new tack, not only to enhance the effects, but to spend more time and more money on the cinematography which covers the effects, because the technology, of course, of photography is also growing at equal leaps and bounds with make-up effects and special effects. So, at any rate, I hope that you saw the difference. I think that the cinematography on this film (NIGHTMARE 4) is masterful. I'm a director myself and outside of RAISING ARIZONA, I think it's some of the most splendid director of photography work I've seen in a movie, for this amount of money in years.

At any rate, that's enough of my speech. Anybody have any questions? I'll answer anything - gossip - ask me about Sean and Madonna, I got all the answers - so who's first?

The special effects were a big part in NIGHTMARE 4, so how much did it actually cost to make?

RE: PART 4 was a little over \$5 million, they'll tell you it cost \$5.6m, but it's much closer to \$5.2-\$5.3m. The rest of the stuff is advertising.

That's pretty cheap for a big film?

RE: Well, when you consider that POLTERGEIST cost \$26m and THE BLOB cost \$31m!!

Does the pressure of working to that sort of budget help you?

RE: Yes, it does. We had a bonus on NIGHTMARE 4. Are you guys familiar with the writers strike that happened in Hollywood last year? We were able to take advantage of the poor effects guys, who were kind of waiting for the strike to get over and there was a bidding war with all the effects units. Not only did we

get them down cheap (laughs), but we also got them all on the same movie! So, there was a sort of sense of pride, with every unit trying to top the other one. For instance, the rather Kafkaesque sequence with the girl turning into the cockroach was done by a brand new kid on the block named Screaming Mad George, I'm sure you remember his name from the crawl, pretty hard to forget - wait 'till you see his interviews, our man in a kimono!! Screaming Mad is really quite a boy-wonder and I have it on good authority that his work in the movie literally cost him money, but, it's to such an advantage for an effects artist to work on our movies because you get a 'hit' on your resume. In that way we attract the very best and the brightest of the young crop. For example, Mick and CJ Strong, who as far as I'm concerned made Mr Alex Cox what he is today, with REPO MAN, SID & NANCY and WALKER. They're the art department behind him and they've been on NIGHTMARE 3 & 4. For every \$100 you give them, you get a \$1000 on the screen, they're truly amazing. I've seen stuff of theirs that's been cut away. (At this point a sound man tries to adjust Robert's microphone) I think everybody can hear me, I'm theatre trained (laughs), I'll let you know if I need help. They're amazing, I've seen things cut out, in NIGHTMARE 3 for instance, there was a wainscoting in a childrens nursery that lead to the bowels of Freddy's boiler-room, that didn't even make the movie because you never see feet in movies! "Cowboy" means you cut right here (points to thigh level), so you never see the wainscoting stuff and the detail is sort of like a nanny's childrens room art wallpaper gone the way of hell, it was like little drummer-boys and little wooden soldiers, but they were all slightly tainted, evil and mutated. It was just fabulous - I wish I owned it! This is the kind of work you get from these kind of people. This is why we can attract with the projects and why they're willing to work under the pressure and for a lower budget, because they know that next year they can say "Hey, I'm the guy that worked on NIGHTMARE 3 or NIGHTMARE 4" and they have a choice of all the horror movies that are going.

What has attracted you back to them?

RE: (He rubs his fingers together) It's the big bucks.....no, actually I did the first one as a lark because I was worried about being typecast in V, which I thought I was going to be doing the rest of my pathetic life (laughs). Then, NIGHTMARE 1 became an extraordinary grass roots hit in America; NIGHTMARE 2, which many people were disappointed in, but had some wonderful sequences in, we strayed a bit from Wes Craven's guidelines, but it was also a big hit; NIGHTMARE 3 we had more money to spend because we ploughed the profits from the first two back into it, it was an extraordinary hit! I did the first two, quite simply, because I had that time free. I did PART 3 for the money and I was sort of dragged kicking and screaming to PART 4 because I finally needed to, this thing had taken off and become an international hit. Then I met Renny, I was excited by Renny Harlin, I was excited by the script and I'm doing PART 5, because it was part of my deal when I signed to do PART 4 that I had to do PART 5. You have to understand that PARTS 1 - 4 have put New Line Cinema definitely on the map as an American and major independent, there would be no HAIRSPRAY had it not been for me under all that god-damn make-up! I love HAIRSPRAY, I think it's a terrific little movie. Those are the kind of movies we're making with the other profits from NIGHTMARE. I'm sort of allowed in the family now with New Line Cinema, so I will be directing for them and working for them as a straight actor in projects down the line and I'm kinda proud of the work they're doing away from their runaway hit A NIGHTMARE ON ELM STREET.

Does that mean there will be no 'ELM STREET 6'?

RE: I don't know, I really can't say (laughs), I'm off to put make-up on in Budapest tomorrow for PHANTOM OF THE OPERA.

The 'ELM STREET' films have become a huge international cult, do kids see through your on-screen pizza-face and recognize you on the street?

RE: Not here yet! I've been mobbed a couple of times in London, but it's only because of V. In the States I've done, you know, the typical press, they love that before-and-

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after photo of mild-mannered Robert Englund with his glasses on and then there's a picture of Freddy The Ghoul. So the cat's kinda out the bag, my real face was known for years in the States, but noone ever knew my name and strangely enough, under all the goop, people have come to know my name, an irony of it escapes me.

How do you feel about your main fans being between the ages of 13 and 20?

RE: I don't know....you know, in America, for NIGHTMARE I I was signing autographs in New York one day when I discovered the power of NIGHTMARE I and I had all my sort of Star Trekkie young mothers with their children, pacifist fans that loved V you know, those are the Willie fans. I looked at the of the line and it was the leather heavy metal crowd, it was the early renaissance of heavy metal in the States and it was totally grass roots. Now, stockbrokers pull over in their Mercedes and want pictures because they're a bad Sunday father and by taking my picture home, their kids'll love them! So, it's really across all lines now, I think a lot of parents are considered hip if they know who Freddy is. So, with the advent of the whole VCR generation, it began really as a sort of rock 'n roll anarchist kind of audience. Then, younger brothers and sisters, older brothers and sisters, parents who wanna know who that guy was on their daughters wall (laughs), they become familiar with it and strangely enough, it speaks to people, I'm not really sure why the horror film in general, or even NIGHTMARE ON ELM STREET movies are as successful as they are now. They've gotta be fulfilling something or people wouldn't be lining up around the block.

14 - 15 year olds are the people that love 'ELM STREET' and they are the people who are supposed to be frightened by it?

RE: Strangely enough, 14 - 15 year olds are not frightened! They watch these movies with their tongues in their cheeks, they know how to watch 'em. It's adult women strangely enough....and I guess....maybe teenage.....I think there's certain kind of teenager that's still frightened. I think in America, one of the phenomena is it's right of passage for teenage boys, adolescent males that aren't old enough to drive or, excuse my french, get laid, but they can see these movies in the dark, it's not like a couch-potato thing where they're passively watching the television. They're out in the movie theatre, whether it's the mall octoplex heligram No 18 somewhere in suburban New Jersey, but they're at least out of the house, together and sitting with other people in the dark, there's a catharsis and strangely enough, they tell me they feel more alive after these films. We get their blood running. They laugh, they cry, they weep, they get scared and you know, in a subliminal sense they are also addressing death. I know in my culture, I'm not sure about Britain, but I know the French deal with the Grand Guignol and in Latin America it's The Day Of

The Dead, In America, we're so homogenised right now, we don't really deal with death and this is the way, in a fantasy context, to sort of surrender yourself to a fantasy movie and maybe subliminally deal with those, but sort of get off on an entertainment level as well.

What about the negative aspects of the horror movie?

RE: I'm really worried about the VCR problem. The films are rated in America, I mean if you get into them and you're under 17, that means you're very clever and you snuk in, not to say that doesn't happen, but there is pretty severe monitoring. A lot of stuff that you guy's have got here in the press has been either mis-quoted or is a little bogus. This whole suicide thing.... you know, the only suicide epidemic I've ever heard of was in Japan.....that was a load of crap! Some kids are watching the movies that shouldn't be watching the

movies, because what's happened is like an older brother or sister will tease and torment a kid brother or kid sister with the rental at home and I think that there's got to be some parental monitoring in the household. That's not to say there's not twelve year olds that can't watch these movies and have a great time and laugh at them and with them. Under that age, I think the buck has to stop with the parents and they've really gotta monitor what's going on. I especially worry about a young kid, accidentally popping it on a VCR late at night, with mum and dad out or something. I don't think that's a good idea, 'cause there are kids that can be traumatised. I know of one case where Wes Craven and I made a film of me putting the make-up on and had it sent, so that the kid could tell the difference between reality and illusion. I talked to him all the way through it, saying "Hey...I'm getting the cheek on now....here comes the nose". When I was in full



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make-up I still talked liked Robert, then I talked like Freddy to really distinguish that it was all pretend and make-believe. I'll tell ya, to be quite honest, I've dealt with a lot of fans since the middle-eighties as a result of both V and my last series DOWNTOWN and also the NIGHTMARE films and the only really sick fans I ever had were from V! I had some misguided Trekkies that were really horny for something to do with science-fiction. They camped on my porch and stuff. Actually, the Freddy fans are pretty much across the board and normal and healthy, they just like a good cheap thrill like the rest of us.

Haven't you had some lunatics phoning you and your wife though?

RE: No, truly not....I've had a couple of 'Gothic Rock Girls' going strange with me one night in New York. New York imitates all your English clubs and the whole 'Gothic Gloom Rock Scene' was sort of imitated over there a couple of seasons ago and I got kidnapped out of the Greenwich Village Parade, Taken to a club showing a continuous loop of Freddy killing nubile teenage girls and was forced to drink drinks with skeleton sugar cubes floating in them.....and there's these two girls in black leather, avalon clubs and veils who sort of made me an offer I couldn't refuse! Other than that, it hasn't been to strange. There's a lie report out about a guy that said he was Freddy Krueger when he was arrested for a crime. In fact, the guy was wearing a hat, he was not wearing a green and red striped sweater, he was not wearing a glove, he was not wearing baggy slacks with pleats in them, he was not wearing work-boots.....he was wearing a hat.....he had no blades, he had a gun and a baseball-bat and one of the cops who was beating him up said "So, who do you think you are, Freddy Krueger?" and the poor pathetic son-of-a-bitch said "Ah...yeah.....yeah....that's who I am" and it made every paper in America, such are the things we live with.

There were stories over here that you were getting phone calls at home?

RE: Yes, I was, but they weren't sick people, they were adolescent teenage boys and girls. You know the "One, two Freddy's coming for you.....Three, four..."? Well, they had written new stanzas and new verses to that. So, at four in the morning my girlfriend and I would wake up and on the answering machine we'd have "Eighteen, nineteen...na, na, na" (laughs). That's why I had to change my number. It was just extroverts to the Freddy theme....don't get me wrong, there was a lot of it that was driving me nuts. I mean, they were calling me at all hours of the night. I don't know if you guys have a 976 number here, where you can call a prostitute, get the weather or get your horoscope? Those are very big in the States right now, so kids are using the phone.....phone jokes are like a huge epidemic now in the States.

Would you like to direct an 'ELM STREET' film yourself?

RE: I would like to very much, but I can't! There are not enough hours in the day. I was asked to direct NIGHTMARE 3 and I tried to compute the hours of make-up, make-up removal and going to see dailies and there's just not enough hours in the day....to put make-up on, to act, direct and go see dailies.....plus, I don't want to have some wonderful young starlet that I hired because she gives this terrific reading, come to work and have Freddy on a big chaplain crane (laughs) following her. I think somehow (laughs) I'd lose my credibility (at this point he breaks into Freddy's voice) "Now babe, here's what I want you do in this scene. I want you to really feel it!" (laughs). I can't see that really happening!

When you're doing the FREDDY films, how many hours a day are you in make-up?

RE: Well, you guy's just saw Part 4, you know the whole end sequence? That's me, that's all me - and it was supposed to be an auto-animatrated version because they dipped me in plaster-of-paris and put glue up every orifice I have, and I thought they were going to use that, but they actually destroyed it on a test. So, the end sequence, with all the armatures and the souls of the children breaking out of me, is me trying to sell all these puppets, hydraulics and goat bladders that are all hidden beneath the make-up. That was 8½ hours in the make-up chair, another 10 hours nailed to a wall by a makita, which is a famous Japanese power tool we all love in the States - they literally screwed me like you know who to the scenery, so that I wouldn't break anything and I was there for like 10 hours, working in front of a camera, with another 2 hours taking it off!! A normal day is about 3-3½ hour application, if they're not hiding anything underneath it or using a slightly bigger prosthetic piece to hide something with. On the series it takes a little longer, because it's all close-ups, talking heads as it were.

Does it play hell, having it on your face?

RE: Yeah! I'm going off to do PHANTOM OF THE OPERA now and I've still got zits in my eyes from being the series Freddy!

Are you getting a bit fed up of always being disguised, I mean in PHANTOM you're going to be behind make-up again?

RE: Well, I couldn't turn down PHANTOM, I promised my agent, Joe Rice, that I would do one horror film outside of the Freddy thing to sort of take advantage of the heat of the juice, as we say in 'Varietyese', that I have in the horror genre. PHANTOM is kinda hard to turn down you know, it's a staple of the American cinema and the world's cinema, it's a classic, it's a classic novel. I mean, who am I to argue with Jack Palance, Herbert Lom, Hammer Films, Lon Chaney and

Claude Rains? It's a chance to go to Budapest and behind The Iron Curtain and I really like Dwight Little, the director. Stateside, I'm not the 'man-behind-the-mask', I've got 40 feature films, movies of the week, 3 television series and countless embarrassing performances chasing CHARLIES ANGELS down the (laughs) street as 'bad guy No. 3'. So, I'm embarrassing myself in re-runs and on cable all the time. Actually and strangely enough, for some of the things I'm proud of, movies with Henry Fonda, Jeff Bridges, Arnold Schwarzenegger, Sally Field and people like that, I'm getting re-discovered by my Freddy and V fans that know my name now. They kind of seek me out on the late show. Actually, in the States I'm just Robert Englund, this American character actor who landed with his butt in a tub of butter with his Freddy thing!

How did you feel in the early days when doing things like DEATH TRAP?

RE: It wasn't really the early days, it was sort of the middle days actually. I'll tell you a strange story about DEATH TRAP. When Tobe Hooper had just come off TEXAS CHAINSAW MASSACRE, he was able to raise \$3 million on his name alone in Japan, but he was fired before the movie was completed by some disgusting producers, I hope none of them are here (laughs). I walked on that set not being sure that I wanted to do the movie, but to this day it's one of the best sets I've ever walked on. I was amazed. The tragedy of that project was that Tobe was canned when they ran out of money. Walking on that set, now you have to understand, I just beat out Sylvester Stallone and Gary Busey for the role in STAY HUNGRY and I'm waiting for it to come out, I've starred on location for 15 weeks in the deep south, doing an essay on the fitness craze that was beginning to sweep America with Arnold Schwarzenegger in his debut movie - the rest is history "I'll be back!" (said in Austrian English) - Jeff Bridges, who's one of my favourite

American actors, period, Sally Field, who used her performance in STAY HUNGRY to get NORMA RAE for which she won an Oscar, Scatman Crothers, Joanna Cassidy from BLADE RUNNER and ROGER RABBIT, you name them they're in it, Eddie Begley Jr, tons of great actors. I'm waiting for this movie to come out and movies take a year to come out, I'm on the dole, I'm clucking unemployment and somebody says "Hey, Tobe Hooper wants you", so you say "Oh, hell, I'll test the waters". I walked on the set, a crummy little soundstage across the street from Paramount Studios in Hollywood, my eyes adjusted to the dark and there was one of these fabulous Victorian/Texan kind of brothel/saloon buildings, that when you're cruising around the side roads of the south-west you see these signs that say "500 yards on the right....see the giant iguana.....yes sir, just 400 yards left, last chance Texaco, last chance for gas.....see the giant buffalo" and it's some pathetic buffalo you know, like the last buffalo left in Arizona (laughs), tourist children put gum and shit on

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him and the poor pathetic beast is standing in the corner! They had literally translated this in terms of art-direction and scenery, cages with iguanas in them. I walked on this set and I said "Damn, this Tobe Hooper really is up to something" and Neville Brand was doing some terrific, strange, off-the-wall work, I was proud to be on that shoot and Tobe got sacked! I found out from somebody recently who saw it in Japan, that they literally put in insert shots of me in the love scene, so in Japan you can see bogus uncircumcised Robert Englund genitalia (laughs).

You don't even get your jeans off do you?

RE: I know....in the American version I say a couple of four-letter words and I flirt with a girl in a brassiere....in Japan, you know it's a monster shot (laughs).

Can you get these in Japan?

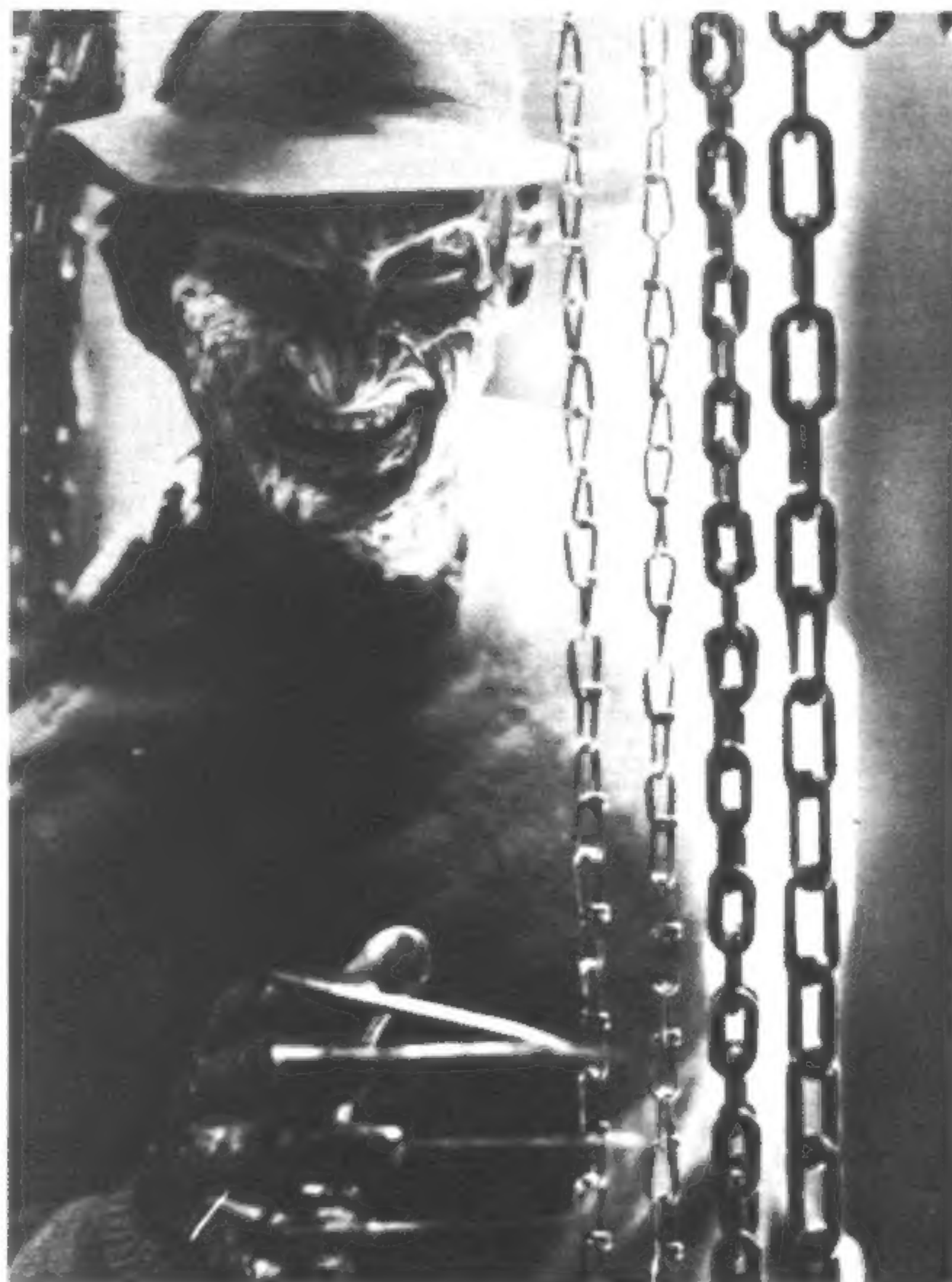
RE: You get it, I'll buy it. I'm just hoping the guy is well hung!?

What can you tell us about the TV series?

RE: You mean **FREDDY'S NIGHTMARES**? Well, we just finished the last 22. I was seduced into this because Lorimar Television is quite a class act in the States, aside from inventing the primetime soap, they've also done some really good stuff. I'm sorry if I've insulted any of you **DYNASTY** fans, I know Joan's sacred in this town (laughs). Anyway, they're good people to work for. We had a little problem, we conceived a gimmick, which was to break horror-movie directors and class-A directors like Tim Hunter from **RIVER'S EDGE** to television and to shoot our show. We had everybody standing in line because we've done all these strange scripts. We have a script called 'Safe Sex' that's just amazing, even for British television, with the kind of stuff we're getting away with. But, what happened was we didn't have a formula, 'a' We knew we wanted to be like **THE TWILIGHT ZONE** and the old **ALFRED HITCHCOCK** and 'b' a lot of these hot movie directors can't direct television in 6 days for \$450,000. So, the last 2 or 3 days of the shoot would be incredibly rushed. So, out of the 22 shows, I would say there's 12 that are very good, of those 12 there's probably 5 that are classics and there's some clinkers in there too, don't get me wrong. We're still in a bit of a shake-down cruise on the show. I've directed a couple of episodes of that and I will continue to direct some, that's how they got me, because of letting me direct on television, which is something I needed to learn how to do.

Tobe Hooper did the first one, didn't he?

RE: Tobe Hooper did the first one, but he also had problems, because he thought he had 8 days because it was the pilot, but they only gave him 6 days as well! See, we know how to shoot up this sort of television in the States very well and it's unbelievable we have these crack



crews that can do amazing things in 6 or 7 days, but they've never done effects! They can do a car chase, they can roll a car and all that stuff, but they never budgeted for time for what it costs. If the effect doesn't work on the first take you have to restore it, they never knew how to budget, their production manuals did not know how to account for that amount of time and it really got us into trouble with a number of shows with things that didn't work the first time. We had some terrific directors, Ken Wiederhorn, Dwight Little and many, many good young horror directors. So, it's nice to work with those people.

Why are you filming **PHANTOM** in Budapest?

RE: We couldn't use the Paris Opera, so then we found this fabulous standing set, they just did a great movie using Richard Harris, Julie Walters, Roger Daltrey and Raoul Julia called **THREEPENNY OPERA**. They shot it there and they had a standing set, a sort of gas-light 1880's London. So, we're using those for exteriors and then we're using the Budapest Opera, which is the second grandest opera in all Europe, and that's the real reason we're there. It's actually an almost entire English crew. I was here for Christmas getting all my measurements and stuff done and I know all the art and costume

departments are English. I think the cameraman's the guy that shot **MEPHISTO**. So, I'm looking forward to working with him. The film is based on the Gaston Leroux novel, which we translated from 1880's Paris to 1880's London, and it's bracketed in a contemporary sense by a girl auditioned for 'Julia' in the States and she finds the 'Phantom's' compositions in the bowels of the public library, when she auditions a sandbag falls and she goes back in time.

How long are you going to be in Budapest?

RE: A month and then I shoot a couple of second unit days in the States.

What's your singing voice like?

RE: No singing, no dancing! The last time I sang was in **GODSPELL** and the only reason I survived that experience was because I'm very physical, I was still a young man and I could do all my back-flips and tricks. But, no, I am a chronic monotone!

You said once before that you got your roots on stage in comedy?

RE: Yeah, in the theatre I did exclusively comedy. I did every Shakespearean clown, with the exception of 'Touchstone' and 'The Fool' in 'Lear', before I was 25,

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with some wonderful people too. I worked with Brian Bedford and Maggie Smith. I didn't outgrow it, but I was doing 'Julius Caesar' one day and we all had to turn our backs and look up at 'Mark Anthony' in his final summation speech. We were in a revolving repertory, as we call it in the States and the guy broke into some (laughs) speech from 'The Merchant Of Venice' (laughs). We were all laughing, hoping the audience didn't see us. They didn't get it at all and I thought "Well if they don't know the difference and it doesn't make any difference, I guess I'll go to Hollywood or something", which is what I did.

You met your wife on a set didn't you, what does she think to being married to someone in the public eye?

RE: Nancy's so jaded you know.....Nancy had one of the hell jobs of all in Hollywood, she worked 9 months in Compton (laughs), which is like the armpit of Los Angeles (laughs).

What's Compton?

RE: Compton is like a real horrible part of Los Angeles, I don't know how to describe it any better than that! In movies, the worst you can work is nights, because you get all turned around and you sleep days. She worked 9 months on **MASTERS OF THE UNIVERSE** with big Dolph Lundgren and his pectoralis majors and all his baby oil! It was like the worse, so she's been around all this stuff. She set decorated **LA BAMBA**, which is a pretty class act. She's real jaded, she's been in movies for years and she's used to it. She doesn't like, we call them 'Freddy Boogers', they're little foam balls that come out of my ears and nose late at night (laughs) and wind up on the pillow. We just got married in October and when you get married you get real nice sheets and stuff that you can never afford to buy for yourself - they're all ruined already (laughs).

Are we going to see a 976-EVIL 27

RE: I have no idea? You must understand that I'm not familiar at all with the cut that was released here in London. My cut, was a compromised cut that was screened in Los Angeles. I had made peace with it, made peace with my producers. I made a gem of a movie and my producers had never produced a horror movie before. They'd only produced action films and there is some religion amongst producers of 'B' movies that all movies have to be 90 minutes long. I kept sending them memos of the length of a Brian De Palma movie and things that were longer than 90 minutes. But, somewhere between this agreed cut that was screened in Hollywood and by the time I saw my colour timing print for the video, they had just gone in ham-fistedly and hacked away production value, sex and violence, performance, heads and tails of scenes! So, I'm not really familiar with the cut that was released here. Bobby Picardo, who's starring in a big hit on television now in the States called 'China Beach' and who you might remember as Eddie from **THE**

HOWLING. Bobby is one of the best young actors to come out of Yale and they convinced me that I had to have this character in the movie. We contrived to have him with a scene in the middle of the movie and at the end and it was brilliant. He played the devil as a hypochondriac, which I just loved and the last time I saw a video cut of the movie, that stuff was missing! I was so heartbroken that I literally went on a drunk for about a day!

I think it's about number 10 in the video charts at the moment?

RE: I hear it's doing very good in the video, yeah, and I'm happy because I'm so proud of my actors. Sandy Dennis just went out there and chewed up the scenery for me, Stephen Jeffreys who was so splendid in **FRIGHT NIGHT** as 'Evil Ed', went above and beyond the call of duty with make-up and my pathetic schedule that kept going over and over. I understand that many of you were quite kind to Patrick O'Brien, who I discovered and who's sort of like our new James Dean - we don't know where he is, he's hiding somewhere in the States right now (laughs) - he's a really remarkable, graceful young actor. Leslie Dean, my girl that I kind of call the promise of Jodie Foster - she's kind of become my rabbit foot - and she's worked with me on a couple projects. She's become the new 'bad girl' in **DYNASTY**, so I'm teasing her about selling out, but, like Leslie says, it's the first time in her life she's ever gotten to wear nice clothes (laughs).

How much have the **NIGHTMARE** films grossed now?

RE: Well, **NIGHTMARE 4** in the States has made \$50 million, **NIGHTMARE 3** made over \$40 million, **NIGHTMARE 2** made over \$30 million and **NIGHTMARE 1** made close to \$30 million. Let's see, if we call **NIGHTMARE 4** a \$5 million movie.....for an investment of \$15 million these lucky people at New Line Cinema have grossed over \$75 million!

Didn't they originally have problems in getting anyone to buy it?

RE: An Englishman who ran Media Home Entertainment, which used to be Heron Entertainment, well, Joe from Heron single-handedly walked on the set in the third or fourth week of filming **NIGHTMARE ON ELM STREET 1** - we knew we were making a gem, but we never thought it was going to be a phenomenon, we just thought it would make it's money back, we'd spent \$700,000 - and he loaned us the other \$300,000 to finish it. He got worldwide rights to the cassette - the **NIGHTMARE 1** cassette, I believe, pre-sold at \$89.95 a piece, 800,000 copies!! That's the grass roots it had. So, here's a guy that loaned Wes Craven \$300,000 and that was the return he got! I think he retired and bought Ireland or something (laughs).

Is your idea of a nice evening out, taking your wife to a horror movie and then to dinner?

RE: You know, what's happened is, because the genre's been so kind to

me and the fans, you must understand, the horror fans are quite bright and they write me these long involved letters. I experienced this early on with the science-fiction fans, they are incredibly bright and intelligent fans....and I like that. So, I felt it encumbered on myself to go out and catch up on all the Clive Barker and everything, so I can at least sound reasonably intelligent when I'm asked questions. I do like good horror films. I'm crazy about John Carpenter's remake of **THE THING**. I love Brian De Palma's movie **SISTERS**, that's a great little film, uncut. More recently, Mr Cronenberg's film **DEAD RINGERS**, extraordinary stuff! But, to be really honest, my cup of tea is **TENDER MERCIES**, give me Robert Duvall, that's really more my line, to be honest with you.

What about your wife, does she like horror movies?

RE: Well, we both like them, but they're not the top of our list.

So it wouldn't be your choice?

RE: No, it really wouldn't. If I was to sneak out and go to a movie, I'd go and see **SALAAM BOMBAY** and get some spicy curry (laughs).

How do you feel about all the merchandising associated with the Freddy character?

RE: I'm sort of double-faced about that. I finally got a piece of that action (laughs), a very small piece, I haven't seen any money yet, as a result of my contract from **NIGHTMARE 4**. I think it was necessary to make the glove, the sweater, the hat and the mask - you have no idea of the response to the film and how much that was asked about. I get a little embarrassed when I see the bubblegum cards, the decals and the little Freddy trolls that hang on rear-view mirrors, it's about as bad as those yuppy 'baby on board' signs....God all mighty....."Well I was looking at my Freddy doll and I drove off and.....SMASH!!!!". I thought we were kind of classy, New Line didn't exploit that until very recently.

What about this new 'Screamin' Model Kit'?

RE: I'll be honest with you. There's a Japanese model out that's fab for the connoisseurs, it's really great. You can get it, but it's black market, underground, look in the classifieds. There's also, what we call a stress doll, a big inflatable stress doll, you punch it, it goes back, comes back up and it's Freddy. There all over Melrose Avenue in Hollywood, which is like the trendy street, it's like the Carnaby Street of Hollywood. It's a really articulated, detailed and sculpted model that is very incredible. If they were really classy they'd make the 'chest of souls' as a kind of framed device. The real 'chest of souls' was stolen on Thanksgiving in America from Kevin Yagher's shop, the guy that designed Freddy, it's amazing, they salivate, their tongues come out of their mouths, they tear up, the eyes move, the nostrils flare....it's truly amazing, the effects on these films. I'm surprised they haven't made a

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'chest of souls'? 'Freddy Toilet Paper' is a little embarrassing (laughs).

How much is the merchandising spin-off worth?

RE: To me or to them?

To them?

RE: I understand from an article in 'Variety' that they've already made over \$3 million from the merchandising.

Does Freddy Krueger ever feature in your dreams, do you have nightmares about it?

RE: The only one is the story I've told 'til it's stale in the States, but if it's not stale for you guys, I'll repeat it. During the course of the film-making of NIGHTMARE 1, we have what we call 'honey-waggons', I don't know if you guys have them here? They're a location trailer. They're very narrow, on one wall there's the typical make-up mirror with the lights around it, on the wall there's the little cot that you nap in and is impossible to sit on (laughs). We were worried, on NIGHTMARE 1, not about losing the light, but about losing the night. It was coming on to the hour of the wolf, just before dawn and I'd been there all night, waiting to get this god-damn shot, which they still hadn't got and they said "O.K. Mr Englund, you can go back to your dressing-room and lay down". I'm in full Freddy drag, I'm touched-up, I'm bleeding and I'm ready to go. I went and laid down, I roll up a towel like a little zen-Japanese shiatsi towel, so I don't stick to the pillows and everything. I'm laying there and I fell asleep. Next thing BOOM BOOM BOOM "Mr Englund, we can get the shot, we think we can get the shot" and I bolted up, with the kind of stale breath you have in the morning when you first wake up. I wheeled around, looked up and

there in the light of dawn, in the mirror opposite me, was this old bald disfigured man. I completely forgot that I was in Freddy make-up and scared the holy-bejeezus out of me. I can recollect that image as I tell you guys the story. Every once in a while I do think about it....it was very creepy. You know, it's that old Harpo/Groucho Marx thing, where you have somebody imitate your movement opposite you. I literally moved my hands a couple of times because I didn't think it was me sitting there. A lot of it had to do with the light coming in the funny little window coming in the 'honey-waggon'. It truly terrified me, you know when you first wake up you're not quite conscious, I was sort of still in a dream state and it's very strange.

Is it true that your wife gave you a kiss on the set of NIGHTMARE and you said "Yuk, you're kissing Freddy!"?

RE: Oh, I hate it. You guys know the old trick, when you're kids you put your fingers together and you rub them? Well, that's what the make-up feels like, it's real strange. I'll work a real long day, Nancy will come to the set and she'll bring me soup, she's real sweet. I can't eat anything because the lips go inside my mouth, so it's gotta be liquid. She'll be sort of natural and sweet, she's really used to me in the make-up and she'll kiss me on the ear or something and I'll go "No, no!", it's the strangest feeling in the world because it's not my ear, it's got all this crap on it! I can't really feel it and I scolded her.....I don't like her to do this.

How do you motivate yourself for such a role?

RE: Well, now it's pretty much automatic pilot and also 3 hours in the make-up chair can make anybody pretty ordinary....I mean, listen to the music my make-up man likes! But, originally what I used was an old

sense memory actor's studio trick. Johnny Depp, who's our big teen star, coming to you soon in John Waters new film CRY BABY, and Heather Langenkamp, the lovely Heather Langenkamp from NIGHTMARE 1, they were like 18 years olds, fresh to Hollywood, they weren't bitter or jaded or anything. They'd sit there in a make-up room with me and they get pampered with their whole lives ahead of them. I'm in my middle 30's, hills and valleys, a little bit bitter, I'm getting all this make-up put on me and it itches. So, I use my envy of their youth their freshness, their beauty, and my being older, and I'm in this horror movie and I don't know if it's going to be any good or not. They baste me like a turkey with K.Y. Jelly, I'm the object of every profane joke you can imagine, which I've heard a hundred times before, so please don't offer yours (laughs). I used that envy and jealousy and I thought after about a week, that this was a real nice parallel and metaphor of what Freddy's going through - Freddy hates youth, beauty and innocence because he has no place in the future. He was this strange bastard son and all that. So, it kind of worked for me and I was able to use that, now it's like automatic and I can call it up.

Do they know that you're feeling jealous of them?

RE: We have to go through a whole trust thing. It's pretty rough....you're either laughing at yourself, and it is very silly in a horror movie, or I have to look at you and I have to say "In exactly 5 minutes I'm gonna pick you up and throw you into this wall, I'll use half the energy I have and you have to make me look like the bitchiness monster on the block, so that I don't have to really throw you", we have to get this agreement going so there's a huge amount of trust that goes there, which comes from socialising and kidding around in

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the green-room and make-up room. You also have to leave a little bit of stuff open. I still go around in the dark on a NIGHTMARE movie and at least once I'll freak somebody out, because I have to test that for myself. I'll pick the biggest, brawniest grip and I'll get him with his 7am doughnut and his coffee, I'll sneak up beside him and I'll shout....."HOW THE FUCK ARE YOU?" in full make-up and make him scald his crotch (laughs) and it works because he's not expecting it. But, I still need to study. I'm kissing babies now on the set, the crew bring in their babies and I'm daipering their little naked bottoms, so they can have pictures of Freddy and their baby on their refrigerator, you know.

Has it made you a rich man?

RE: Let's put it this way, I was showing some journalists today that came over to see me at Blakes, a house that I bought on my last series, because television is embarrassingly lucrative in the States. I just purchased a little beach cottage down on La Gooma Beach near O.J.Simpson and Bette Midler. It's sort of the riviera of very southern California on the way to Mexico. It's just a little funny wooden-frame house built in 1929 and it'll be my getaway from Hollyweird. It's the house that Freddy bought and because it's where it is, it cost a pretty penny and yeah, that's where I put the Freddy money. I think I have one more big cheque in the mail, but you know that and about 95 will get you a cup of coffee (laughs).

Have you been to THE PHANTOM OF THE OPERA musical yet?

RE: I saw Michael Crawford do it in New York. Let me just say this now, because I know Mr Webber is hiring Iranians to shoot me, we're getting on with ours before his. I just



wanted to listen to Michael Crawford's views. I looked up to Michael Crawford and I idolised him as a young American actor, in my college years I idolised the English new-wave. I wanted to be Michael Crawford, Albert Finney, Tom Courtney, Alan Bates and Peter O'Toole. I saw everything Michael Crawford had ever done and I did 'The Knack' in America and practically imitated Michael Crawford.....I couldn't be more happy for his success and I couldn't hope to equal his interpretation. Ours is very different - that, I think is an irony of it, that Robert Englund, as a young student of acting was a huge fan of Michael Crawford's.....and it's sort of come full circle, that I've got to do PHANTOM OF THE OPERA.

Did you enjoy his PHANTOM?

RE: Very much so. I saw him do it New York, about the third week he did it.

What can you tell us about NIGHTMARE 5?

RE: NIGHTMARE 5 is called THE DREAM CHILD and Alice is back, Lisa Wilcox, who I think is a wonderful discovery, she's pregnant.....it's Freddy meets ROSEMARY'S BABY. I have no power and I make her foetal tissue dream of my conception. So, we go back in time, in the nightmare state, to the night of a thousand maniacs, that's how I scar that baby and co-opt him for my own needs.

Do you and Nancy intend to have children?

RE: Yes we do, but first she has to do a couple more 'A' movies to sort of balance out my sleazy career (laughs).

T H E E N D

Many thanks to all concerned, especially Robert Englund and Roz Kidd.

PAUL J. BROWN.

Favourite Fantasy Films Of.....

Robert Englund

1. ROSEMARY'S BABY (1968)

"Directed by Polanski. Thrills with class."

2. SISTERS (1972)

"Broke new ground. Original."

3. ALIENS (1986)

"Best rollercoaster, best sequel."

4. THE THING (1982)

"John Carpenter's remake scared me! Claustrophobic."

5. THE EXORCIST (1973)

"Scares with class."

6. THE FURY (1978)

"Kinetic, fluid, hypnotic film making."

7. ALIEN (1979)

"The first one. A classic of style and content."

8. CARRIE (1976)

"Great adaptation."

9. FORBIDDEN PLANET (1956)

"First movie I had to see more than once."

10. THE FIVE THOUSAND FINGERS OF DR. T (1953)

"First surrealism I experienced in a movie."



Many thanks (once again) to Robert Englund. This information was obtained before the press conference.

